



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

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# Newsletter

July/August 1999

## LAURIE ROLLAND TRACES



I have been a vessel maker for over 20 years. My work has been primarily handbuilt and for the past six or seven years, it has been almost entirely nonfunctional. I have used the *idea* of the jug or teapot to make expressive objects that challenge our notions of form, beauty, and utility. The boat forms have, like the surfaces they echo, occurred organically. They are a culmination of technique, intent, and invention.

Because of their non-utilitarian nature there has been a *letting go* so that these pieces rather than restrict, have increased and extended the boundaries for expression and growth.

Please see ROLLAND page 3

## DEB TAYLOR AND NOW FOR SOMETHING COMPLETELY DIFFERENT

LIFE AS AN ARTIST - thank god I have a sense of humour!!!

For me, being an artist is an up-and-down ride of *wonder, ecstasy and maddening frustration*. Of all of these, I've learned to hold on to the frustration, run with it, because I know that *things are about to change*. The frustration is always preceded by ease and comfort; I know where to start and I know what the end result will be; this quickly turns to boredom.

When this show was confirmed, I knew it wasn't going to include pots. So what then... well... there will be a large grouping of Tozan fired *Rocks*. These *Rocks* have been patterned with coloured clay, inlaid in several bodies that flash nicely in the kiln, embellished with wad marks and drips of ash. The carved work I do has transferred to tiles and there will be several beautifully tiled coffee tables. I've also had a lot of fun assembling paper, wire and clay to create some interesting floor lamps. ENJOY!

Deb Taylor

Please see TAYLOR page 5



## CORNER CHAIR



Summer is here again and I hope the tourists are arriving in droves to buy all the ceramics in the Gallery.

I want to mention some issues the new board has begun to discuss.

Ron Feicht pointed out last month that attendance was lower than projected for the **Made of Clay** spring sale; consequently revenue to the Guild was less. Book sales were also fewer than anticipated. The Board in its collective wisdom has opted to be conservative and not con-

sider any further spending until substantially more of our line of credit is retired. This means we have suspended Gallery renovations for now. We will be concentrating on selling books to our tourist customers this summer. Any members who have high summer traffic in their studios can help this cause by having lots of books on hand.

It has been pointed out to us that we are not using the Performance Works to our full advantage when we rent it for a week but use it for only the four days of **Made of Clay**. With this in mind we have decided to hold **Lottery for Pottery** immediately before the next spring **Made of Clay** sale and not in November at the Roundhouse where time and a lack of a truly suitable space are against us. Rachelle Chinnery will be coordinating this event which we still hope to do in conjunction with the Dubrulle Cooking School. Please be thinking of making a pottery donation for the benefit of the Guild when you are working over the next few months. Meanwhile

preparations are full steam ahead for **Made of Clay** at Christmas.

We are organizing our committees for the next year and should have them completed after our June meeting. We will publish a list of committees and who is on them in the September issue. Anyone is welcome who may have some time to contribute or a special interest in one of our initiatives, particularly workshops, exhibitions and fundraising.

Another topic of discussion is our website. As you may be aware our site is currently part of Margaret Hsu's and is managed by her. We are wondering whether it would not be more sensible and convenient to have our own. As these things cost a fair amount it is not an easy decision. If anyone has thoughts on the relative value of websites and what real value we could derive from having one, we would love to hear from you.

*Ron Vallis*  
President

## MADE OF CLAY CHRISTMAS EXHIBITION AND SALE NOVEMBER 18-21



The Board has approved a number of changes to our pending Christmas event, including the above heading.

The most exciting feature is that we will be hosting a preview exhibition and sales event on Thursday, November 18, from 6:00-9:00 PM at the Roundhouse. This provides an expanded opportunity for exhibitors. Admission will be free to any one (or couple) with an invitation. We estimate that about 2,500 invitations were distributed for our May show. Hors d'oeuvres and beverages will be available.

The preview sales event is one of a number

of changes incorporated in our **Made of Clay** program resulting from the responses by exhibitors to our questionnaire at the conclusion of the May show. I will not discuss at this time those changes which apply only to the Granville Island spring show as it may tend to confuse; sufficient to say, however, that we will continue to hold our May show at that venue because of overwhelming support.

Our Christmas event will be promoted with approximately the same budget as our spring show. This includes advertising in three newspapers and two arts magazines and the distribution of 200 posters. We have established a small committee to ensure that we capitalize on all free promotional opportunities in craft publications, bulletins, billboards, etc. To this end, we are now working on the design of our invitation cards and posters; the cards will be larger, 4"x9", and will feature a map showing access to the Roundhouse.

We will continue our \$2.00 admission fee for the exhibition and sale on November

19-21; the preview event is free for invited guests. Our promotion will state that children under 12 will be admitted free. Exhibitors were evenly split in their responses to the questionnaire on this matter. It is essential that, if we are going to have a budget for promotion, that an admission fee be charged. I personally believe that it is a non-issue to any person interested in seeing such a broad ceramics presentation.

The deadline for registration is Monday, July 12. Included in this issue of the newsletter is an application form included previously with the May issue. This event represents a great opportunity to expose artists' work during a prime time at a cost well below such events as Circle Craft. Vendors at the May Show cited the satisfaction of camaraderie. For additional information, see page 1 of May, 1999 newsletter.

*Ron Feicht*  
Director



## LAURIE ROLLAND

ROLLAND from page 1

The vessel is both attribute and symbol of the feminine. The terms for vessel and ship (schiff) are the same in many languages. The roots of kanne-pot and kahn-boat are identical. The ship, the boat (protector, container), is the feminine vessel of transformation. It is a symbol of passage and salvation. I use the ancient Ur craft to handbuild and construct vessels from this *tenacious plastic earth* called clay. The earliest making of images was part of a desire to communicate, and the universal instinct for style resulted in pushing *good enough* into something that pleased and surprised. I try to continue that tradition while reflecting a contemporary attitude that is synthesized through a rich ceramic heritage.

Perhaps if there is a connection to the infinite, it is through symbols. The ability of the image to evoke memories is at once powerful and magical. Transconceptual references emerge from the textured surface patterns. They recall female archetypes as symbols of empowerment and salvation. Structural allusions to the basic

working properties of boats, their context in primitive cultures, and the idea of death and decay are all relevant to the work in this show. I consider the metaphor of the *uterus ship*, vessels within the vessel, and so work the inside and the outside concurrently. The boats are a connexional allegory allowing me to synthesize ideas about

types. They become symbols for the female as the ultimate vessel; they are interchangeable and can merge with each other. The icon becomes a vessel, a vessel within the icon (the cave, the belly, the earth) vessels that are sacred and allegorical. It raises the question, *Are we related to the infinite or not?*

### TECHNICAL

I use Fairey claybody #97. It is a buff-coloured mid-temperature clay body that I fire to cone six in an electric kiln. I often begin pieces by making parts from thin slabs that are textured with long roller stamps and cut and rolled into varying lengths and widths, and sometimes

made into sticks or pointed reeds. The roller stamps are made by texturing coils



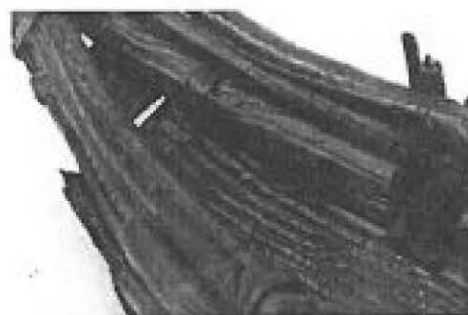
*Mythus* 1999, width 54.0 cm, height 30.0 cm

symbols, female vessel forms, religious iconography, and organic intent. Tribal and court art meet, triggering conscious and unconscious memory traces thus creating a shared *mythus*.

In the past, people were more certain about life's origins and their destiny; artists could deal with commonly accepted ideas about human existence. Because individuals are separate and lack a shared system of religious and spiritual beliefs, the images I use are inspired by the universality of the forms and symbols of prehistory. Very early religious art borders on the *primitive*, the winged figure especially being a link between the Christian and the ancient world. Image is rooted in the Latin verb *imitari*, which means to imitate or imagine. I first texture the surface of the parts of these constructions so that when the piece is made the surface becomes part of the form. The forms become or echo symbols that are themselves covered or *grown* from symbols. This process reifies the vessel as symbol. The marks are both conscious and random. The double-hulled vessels deal literally with the inside and outside. They are hollow containers that contain themselves as another layer of content.

### THE ICONS

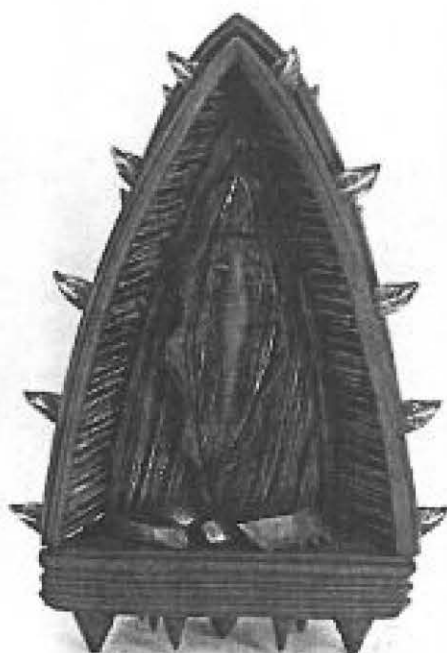
The icon, a Greek word meaning image - a sacred image endowed with miraculous attributes - is used to recall female archetypes.



*Mythus* detail

that have been extruded from a Brent extruder using ceramic clay dies that I have made. Because I have specific symbols I want to use on these pieces, the mark-making tools are important. Often I think of myself as a toolmaker; I make the molds to hold and support these intricate forms as I construct them. I allow some parts to become nearly leather-hard before soft slabs are laid over and under. The plastic nature of clay is a characteristic I enjoy and wish to emphasize and use to full advantage. The continual dichotomy of hard and soft is a pervading influence on how I want these pieces to be perceived. The expressive format offered by the ideas inherent in these forms have inspired a more methodi-

Please see ROLLAND page 11



*Sacrum for a vessel* 1999  
height 45.0 cm, width 28.0 cm

Cover image: *Ship for Isis*  
height 17.0 cm, width 42.0 cm

## GALLERY NEWS

### GALLERY SALES

Sales for the month of May were down both from our projection and from last year's totals by about 5%. Cumulatively, sales in May had a negative impact on our revenues to date, recording a 2.4% decrease from last year's sales.

I would like to thank those artists who have brought in some great new work to the Gallery. I encourage those who haven't topped up their stock for the summer to call the Gallery to determine what is needed and to set up a delivery time. New work has been delivered recently by: Georgina Brandon, Jacqui Berglund, Alison Feargrieve, Mary Fox, Susan Hirst, Cathi Jefferson, Lynne Johnson, Jay MacLennan, and Fredi Rahn. Do stop by to see these new pieces.

### THANKS VOLUNTEERS

The Potters Guild of BC is very fortunate to have Sheila Morrisette and Cynthia Dong volunteer their services on a regular basis. Sheila does a wonderful job preparing the food for our exhibit openings, and her time, effort and willingness to pitch in are sincerely appreciated. Cynthia has migrated across the street to us from the Crafts Association of BC and now helps both organizations with various administrative tasks. Thank you both.

### EXHIBITIONS

Exhibiting in the Gallery until July 1st is Gordon Hutchens' work titled *Contrasts: the rustic and refined intertwined*. Gordon's pottery has attracted a lot of interest, both from fellow potters and the public. It is wonderful to have his work in the Gallery after about an eight-year gap!

The feature artist for June is Miriam Aroeste of Vancouver. She is showing a series of raku mirrors for display and sale, although she does many other types of pottery. Stephanie Craig is featured in August.

### FUTURE EXHIBITIONS

On July 3 Laurie Rolland of Sechelt, Sunshine Coast, will be opening her exhibit *Traces*; the reception will be held from 2:00-4:00 PM that afternoon. Please see her article beginning on page 1. Next is Deb Taylor from Nanaimo who will be

exhibiting some new work incorporating her carved designs in *And Now For Something Completely Different*. It opens Saturday August 7 and continues to September 2.

### SEMI-ANNUAL GUILD EXHIBITIONS: FEEDBACK

The newly formed Gallery Committee, with Celia Rice-Jones joining Ron Vallis and me, is in the process of addressing the continuation of the open Guild semi-annual themed exhibitions. In recent issues of the newsletter, we have discussed that these have not been successful either in terms of member participation or revenue. One letter received in support of continuing the open exhibits has given the Gallery Committee some food for thought. It was suggested that the Guild share more information about how the Gallery operates on a day-to-day basis. In future issues, we will include some snapshots of the Gallery, staff, displays/layout and exhibits so that members who live outside the immediate area can get a visual sense of who we are and what we do. In the September issue will be details about how to send in your work and what other information is needed. The intent is to demystify the process. The next open exhibit *Stems & Steins*, a display of wine goblets and beer steins, is scheduled for December 1999.

Jane Matthews

General Manager

### IMPORTANT INFORMATION FOR MEMBERS

#### MADE OF CLAY CHRISTMAS EXHIBITION AND SALE November 18 - 21

Application deadline Monday July 12

#### FROM THE OVEN AND KILN Friday October 29

Submit your name and ideas  
by Tuesday July 20

Preceding the fundraising dinner, the Delta Pacific Resort Hotel has offered their lobby to all Guild members for a pre-Christmas exhibition and sale. For more information contact Debra Sloan 604-736-3039 or Jane Matthews 604-669-5645.

## TRACES

### LAURIE ROLLAND

July 3 - August 5 1999

meet the artist at the opening

Saturday July 3

14:00 - 16:00

Gallery of BC Ceramics  
1359 Cartwright Street  
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Vancouver, BC V6H 3R7  
604-669-5645  
open daily 10:30 - 17:30

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AND NOW FOR SOME-  
THING COMPLETELY  
DIFFERENT

DEB TAYLOR

August 7 - September 2 1999

meet the artist at the opening

Saturday August 7

14:00 - 16:00

Gallery of BC Ceramics  
1359 Cartwright Street  
Granville Island  
Vancouver, BC V6H 3R7  
604-669-5645  
open daily 10:30 - 17:30

GALLERY OF BC CERAMICS  
EXHIBITION SCHEDULE  
1999

July 3-August 5

Laurie Rolland

August 7-September 2

Deb Taylor

September 4-October 7

Kathryn O'Regan

October 9-November 4

Suzy Birstein

November 6-December 1

Terry Ryals

December 3-January 2

Stems and Steins: Guild Group

January 2 - 31

Beat the Blues: Special 10% off

WORK AND LEARN

Save money, gain work experience and learn the basics of studio management? Jeanne Sarich, Cloudflower Clayworks, 6928A Palm Ave, Burnaby, 604-430-5380

In 1998, Deb Taylor was invited to submit drawings for two residential tile projects on San Juan Island, just south of Victoria. It was challenging. The process of reading blueprints and understanding space when no physical structure existed plus the technical demands of predicting shrinkage rates was demanding. She devised methods to anticipate necessary openings for light fixtures and drainage, and to create tile that could weather well outdoors. She can now look back to the successful completion of the first installation. Later this year, she will finish details on the main residence and begin work on the smaller building. She acknowledges the Guild and the Gallery of B C Ceramics because it was through the Gallery exposure that she received the commission.

Deb's current work of lamps and tiled tables for the Gallery of B C Ceramics in August have been influenced by her recent commission and her designs reflect carved surfaces from previous works. She combines her own images with historical motives used in kimonos and woodblock prints. When creating her own surface patterns, she uses a dragonfly telescope to abstract areas of her two-dimensional work and then applies them to her works.

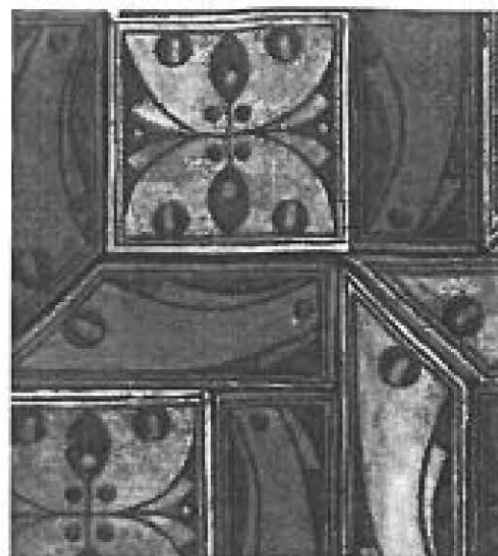


Tiles, 1999, clay, slip and hand carved

Between 1992-95, she studied drawing, painting and ceramics at North Island College in Courtenay, Vancouver Island, followed by a year of independent studies in all three areas. It was a time where she produced copious amounts a work interspersed with the development of some very good friendships. Since then she continues her studies in ceramics, painting and photography at the Metchosin Inter-

national Summer School of the Arts.

In 1995 she exhibited a series of two-dimensional, mixed media works focussing on the female form. Showing at the Arts Council Gallery in Nanaimo, she titled the series *A Cunning Array of Stunts* aptly reflecting her humour. Two years later, she exhibited two-dimensional and ceramic sculpture in a four-person show on



Tiles, 1999, clay, slip and hand carved

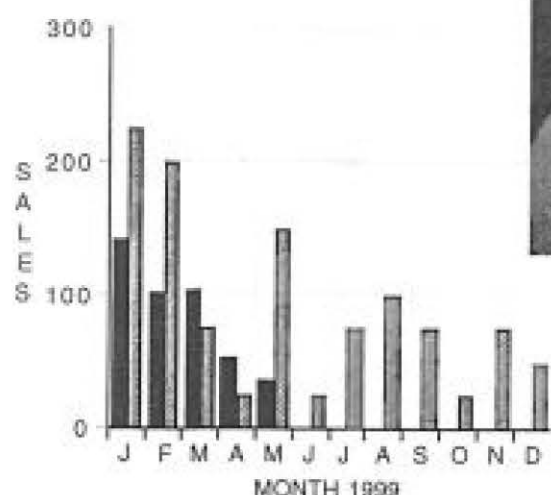
Hornby Island. In 1998, she exhibited oil paintings and ceramic sculpture at the Arts Alliance Gallery in Courtenay, followed by *Clay Work* composed of coloured clay inlaid bottles at the Comox Valley Arts Council. This year, she showed her photographs for the first time in Nanaimo at Artery Gallery. The images, based on a series of forks, are now under review by a card company for future American publication and distribution.

Deb's personal aesthetics and skills in different media have provided a strong

foundation from which she has quickly produced a large body of diverse works. She never ceases to challenge her perceptions and indeed even enjoys the process. She says, "there is so much to be done, so much excitement and experimentation that I will never be bored and will always be striving for that 'something different.'"

Cover image: Tiles, 1999, clay, slip and hand carved

## GUILD NEWS



### MADE OF CLAY BOOK SALES

At the end of May, the Gallery recorded 29 retail copies sold, which includes 12 copies sold at the **Made of Clay** exhibition and sale. Payment was also received for 6 wholesale in May. Douglas & McIntyre sold 26 copies in April and we do not yet have their numbers for May.

### MADE OF CLAY EXHIBITION AND SALE

Ron Feicht has indicated in his recent articles that the spring **Made of Clay** event attendance was not as high as projected although advertising expenditures were more than doubled. Admission revenue essentially offset the increase in advertising. There was an eight percent net increase in revenue to the Potters Guild of BC.

This fall will be the first time that **Made of Clay Christmas Exhibition and Sale** will be held at the Roundhouse Community Centre. An application form for this event is included with this newsletter.

### FROM THE OVEN AND KILN FUNDRAISING DINNER

The planning for the 3rd Annual **From the Oven and Kiln** event is well underway; please see Tam Irving's article for further details. Debra Sloan's notice in **IMPORTANT INFORMATION FOR MEMBERS** on page 4 elaborates on the opportunity presented by the Delta Pacific Conference and Resort Centre, where the dinner will again be held. There will be exhibition and demonstration space available for our members to display and sell their work. Absolutely nothing has been for-



malized at this point, although some decisions will need to be made over the summer; if you are interested in pursuing this opportunity please contact **Jane Matthews** at the Potters Guild office.

### MADE OF CLAY: CERAMICS OF BRITISH COLUMBIA wins citation for excellence in book design

On June 7 1999, the Alcuin Society presented its national awards for book design in Canada. **Made of Clay** received a first for pictorial books. Both the publisher and designer were recognized. Linda Doherty accepted for the Guild and Roberto Dosil attended for Praxis Corporation Communications Design. A catalogue of winners will be published soon.

### NOTICE TO PARTICIPANTS IN THE BOOK MADE OF CLAY

Nine books are set aside for fundraising. We hope to have every participant sign their page in each book. If you have not already done this, please come to the Guild office as soon as you can.

### MEMBERSHIP

*Please make the following changes to your membership list.*

### WELCOME NEW MEMBERS

Margaret Clews, 2947 Argo Place, Burnaby, BC V3J 7G2 604-421-7617

Jean Ellis, 3981 Springtree Drive, Vancouver, BC V6L 3E2 604-736-3981 <ellisjeanf@hotmail.com>

Leona Senez, Leona's Pottery, 3448 Parklane Road, Westbank, BC V4T 1B8 250-768-7919 <lsenez@wkpowerlink.com>

Marguerite Kotwitz, PO Box 2150, Point Roberts, WA, USA 98281 310-945-1363 <mugs@whidbey.com>

Gayle Maddocks, Dancing Spirit Studios, 8692 - 207 Street, Langley V1M 3X4 604-970-5371, fax: 604-513-1903

Chris Hansen, RR#1, Hornby Island, BC V0R 1Z0 604-664-8854

### RENEWALS

Cornelia Haeussler, 1495 11th Avenue North, Williams Lake, V2G 3X3 250-392-6221

*Thank you for your renewal.*

### LOTTERY FOR POTTERY

The Board originally postponed this event from last spring to the coming fall to coincide with an opening night for the **Made Of Clay Christmas Exhibition and Sale** event. It has now been decided to hold the third **Lottery for Pottery** in the week leading up to the Spring **Made of Clay** exhibition and sale next year.

### TOO GOOD FOR THE SHARD PILE

This sidewalk sale is held every few months, donations and weather permitting, outside the Gallery of BC Ceramics on Granville Island. The idea originated with past president Linda Doherty as a means of raising funds for office equipment. With the funds, the Guild has purchased a laser printer, new office chair, and a paper shredder for recycling and creating packing material. Since then, the funds have been generally accumulating to help with the Gallery renovation, which is suspended until there is better cash flow. If you have any pottery seconds, the ones that you can't quite take a hammer to but are reluctant to sell, please bring them to the Gallery for our next **Too Good for the Shard Pile** sale. A deadline of June 2 was previously published, but we are always collecting. If you're planning to come into town, please don't forget to pack your box of seconds into the car! We need the funds to finish the renovation!!

Many thanks in advance.

*Jane Matthews*

General Manager

## NORTHWEST CERAMICS FOUNDATION JUMPSTART SCHOLARSHIP

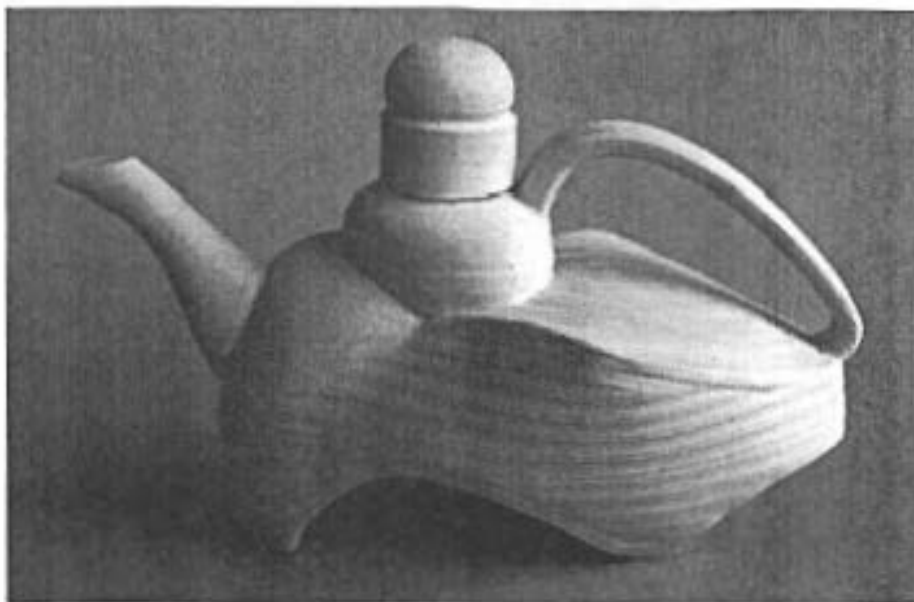
### 1999 WINNER

This is my opportunity to thank the Northwest Ceramics Foundation for awarding me the Jumpstart Scholarship in April. Next year I will be completing a Fine Arts degree at Emily Carr Institute of Art and Design and the funds will help to pay for tuition and supplies. This recognition has also boosted my interest in the ceramic community that I have only recently discovered. Over the past three years I have had the good fortune to learn from some of the most dedicated and inspiring ceramic instructors. At Langara College, Don Hutchinson and Sarah Coote each brought their own unique history and approach to pottery. They showed me the importance of tradition, craftsmanship and discovery through experimentation. Emily Carr opened a whole new world for me. Paul Mathieu and Joan Bruneau challenged me to question what I was doing, why I was doing it and what the creative process means? Articulating an answer for these concerns is an ongoing struggle and evolves as I learn. A combination of the resources and guest speakers at Emily Carr continue to expand my views and conceptual understanding of ceramics today.

Most of my recent work is thrown, altered and assembled, whether it is a teapot, ewer or sculptural vessel. I think this is a very effective way to create a feeling of movement and energy in a piece. Most of the time I concentrate on the form more than the surface. However, I think that the two should complement each other. I used a series of small ewer forms to try different surface ideas ranging from latex resist to soaking them in a solution of soda ash and water. Using the latex I could work with

the form to create designs that either denied the shape or worked with it. The soda ash allowed the surface to be determined in the firing creating a fleshy effect. I also wanted to make pieces that needed no glaze at all. Using black clay I built vessels based on an industrial theme. I believe that technical ability comes easily with practice. The hard part is to use the skills in new ways and make work that progresses beyond mere demonstration of technique.

*Jeremy Hatch*



JEREMY HATCH, from *Industrial Series*, 1999, mid-fire black clay with metal, height 43.0 cm, diameter 15.2 cm (left)

JEREMY HATCH, thrown and altered teapot, 1999, unglazed stoneware, height 19.0 cm (above)



**The Jumpstart Scholarship** has been awarded over the past four years by the Northwest Ceramics Foundation to a student or emerging artist whose goal is to further their education within the ceramic medium. The jury looks for clarity of intent, originality, technical ability, and that elusive "artistic excellence" that distinguishes an individual's work. The jury also carefully considers the applicant's statement that describes their artistic process and intent as well as how the award will be used. A proposal that is well-thought out and specific adds weight and credibility to a body of work. It can direct the jury to consider the intent and content of the work as seen by the artist. The Jumpstart Scholarship can go equally to a functional potter, a sculptural ceramic artist or to the multi-media artist as long as clay is a significant component of their work. We are enthusiastic and as interested in sculptors and installation-based artists as those making functional tableware and serving pieces. The Scholarship is usually publicized in February and March and awarded shortly after. We encourage all those eligible to apply. It provides a great opportunity for someone to enrich themselves and develop their art and craft through continuing education.

*Nicole Schouela*

Director, Northwest Ceramics Foundation



## NORTHWEST CERAMICS FOUNDATION

Congratulations to Jeremy Hatch who has been awarded the Jumpstart Scholarship to continue his studies at the Emily Carr Institute of Art and Design.



JEREMY HATCH, ewer set, 1998  
slab-built stoneware soaked in soda ash and fired in reduction

The Foundation is now able to confirm that it is partnering with the Adult Learning Development Association (ALDA) for the upcoming **From the Oven and Kiln** fundraiser. Profits from ticket sales will be

divided equally between the two organizations. The event will take place on October 29, 6:30 PM at the Delta Pacific Resort and Conference Centre in Richmond. Since ALDA has contacts in the business world we anticipate higher ticket sales and a much larger event. Plans include live music for the evening, a Halloween theme for decorating the tables and a large silent auction that will continue over the course of the dinner. Proceeds from the silent auction will accrue to the partner providing the item. The Delta Pacific Centre is willing to provide display and demonstration space for artisans who are willing to help publicize the event. See **IMPORTANT INFORMATION FOR MEMBERS** on page 4.

Two more groups have volunteered to give plate decorating workshops; they are the Roundhouse Community Centre and John Cloutier in his own studio. Since our goal is to sell 200 tickets we need at least 200 plates! Please call me at 604-921-

6705 if you or your group would like to participate. We are investigating the possibility of making a video of workshop activities which would be shown during the dinner.

The Foundation has written a letter, thoughtfully composed by Julia Maika, to the Odd Fellows Society requesting funds to purchase and distribute copies of **Made of Clay: the Ceramics of British Columbia** to all the high schools, colleges and universities in BC. We anticipate some feedback after the Society has had a meeting.

I want to remind those who may be contemplating summer workshops that applications to the Maureen Wright Scholarship fund may be made at any time. The maximum award is \$200.00.

Tickets are \$95.00 for **From the Oven and Kiln** and will be available at the Gallery of BC Ceramics beginning July 1.  
*Tam Irving*  
President

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## OUT OF PROVINCE

### CANADIANS IN OAXACA

On January 21 1999, a motley crew descended upon Vancouver International Airport. We searched out Denys James, our fearless leader, and flew to Mexico City. Our night was spent in the Hotel Monte Carlo which was full of charm and reputedly the favourite of D.H. Lawrence. The arrival of "II Papa", the Pope, the following morning meant an early departure for the airport to avoid the inevitable traffic jams and before we knew it we were off to Oaxaca.

Oaxaca is a city of approximately 30,000. The "zokolo" square in the centre of town is the hub of the city. In the centre of the zokolo are benches and large trees and surrounding that several cafes. The cappuccino was the best anywhere, only to be outdone by the cerveza, Mexican beer of choice. The highly salted, roasted nuts with garlic and hot peppers top the delight and are a consistent partner.

Denys worked very closely with the Instituto Cultural Oaxaca in arranging accommodation, tours and Spanish classes while visiting Oaxaca. Arrangements were made for all of us to have a homestay with a Mexican family and to attend the Instituto for one week, mornings only to study Spanish. Our range of ability was taken into account with small classes at various levels of difficulty. The classes were fun and initiated communication and a greater feeling of belonging. Verb tenses seemed extremely difficult from the point-of-view of one with extremely limited experience. For example, one chilly night I proceeded to tell Carmen my hostess, "I am a cold." The family had a good laugh and I got another blanket.

In the afternoons we toured the countryside and visited various sites. These included a pottery purchaser's collection at Guadalupe de Etla. We also visited Solidaridad Etla, a pretty town with a large papermaking studio. Later we saw Dona Rosa's studio, in San Bartolo Coyotpec, Mexico's most famous studio for black pottery. From there we were whisked off to Atzompa, where green pottery is made. The green glaze contains lead and much debate revolved around its dangers, since many a restaurant served their fare on the very same pottery. Other sites visited in-

cluded the Zapotec ruins at Monte Alban, as well as Cuilapan, the site of a fifteenth century Dominican convent. Its structure was fascinating because it was built to accommodate the needs of the Indian population. Since they were used to being outdoors it was built without a roof. In San Martin, Tilcajete and Arrazola we toured several studios seeing all stages of wonderful, whimsical wood carvings; their intricacies were inspiring. The conditions under which many of these people work is a far cry from the North American lifestyle. The most outstanding example of this came when we visited San Marcos Tlapazola. We arrived in the evening. After watching the pots being made under the most primitive of conditions, we witnessed the uncovering of a beautiful wood firing with the wood piled over the pots without any sort of formal kiln surrounding it. The women making the pots turn them upside down to avoid any flashing marks inside. They were delighted and amused at our interest in these marks.

The second week of the trip was, for me, the highlight. Monday morning we all left for Huaylapan to Catherine's home and studio. Denys had organized our adobe kilnbuilding workshop on her property. Catherine is from Switzerland but has made Huaylapan her permanent home. There were several locals who joined in the activity. A large part of the first day was spent mixing the local clay with sand and straw. Several methods included rolling up the pantlegs and stomping the mixture. Others wedged, shovelled and snipped straw. Clay was formed into brick shapes and stacked while the base for the kiln was covered in sand and levelled. Over the next three days we watched the kiln grow. Ricardo Garcia, from San Miguel de Allende, invited by Denys as his assistant, focused much of his energy on the oven built up the side of the kiln. The major factor of concern was draft; how to have the heat from the firebox travel through the oven before entering the kiln. We wanted no chemicals passing through the food in the oven. It was the first time Denys had added the oven and technical problems were discussed at length.

One of the outstanding elements of the trip was the complete lack of stress. Everyone was able to participate as much or as little

as they wished. While building the kiln many of us made small pieces to fire and planned for a feast in our incredible oven. Friday, our final day, the Huaylapan brass band came out to the kiln site. Music and dancing accompanied the kiln firing. In the evening we had guests, those on the trip who did not participate in the kiln building, townsfolk and friends. The oven worked wonderfully and we ended our week in a very special way.

After a couple more days in Oaxaca some of us moved on to other sites in Mexico and several of us flew back for a couple of days in Mexico City. We all agreed that Denys had done a wonderful job organizing and was a sweet, easy-going guy. We hated to leave but took with us our wonderful memories. Like so many who travel there, I fell in love with Mexico.

*Shirley Rimer*

Shirley Rimer runs a ceramics studio and is the curator of Old Court House Art Gallery in Red Deer, Alberta.

  
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## OUT OF THE PROVINCE

### MEXICO SAN MIGUEL DE ALLENDE Workshop/Art/Language December 2-17

Handbuilding, low-temperature firings, Spanish and art. Fee: \$1550-1750 includes airfare from Vancouver, accommodation, meals, tuition and materials. Deposit \$100. Denys James, see below.

**OAXACA**  
Workshop/Excursion/Language/Art  
January 20-February 8, 2000  
Ceramic workshop: see previous page for more information. Fee: \$1750-1950 includes airfare from Vancouver, accommodation, tuition, materials. Deposit: \$100. Denys James, 182 Welbury Drive, Salt Spring Island, B.C. V8K 2L8, tel or fax: 250-537-4906 or email: <denys\_james@hotmail.com>

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## AROUND THE PROVINCE

**WINLAW, SLOCAN VALLEY**  
Art of Living Studio Tour. Gala opening of group exhibition, performances, installations, music and great food. Winlaw at the Hungry Wolf Café, Friday, July 30, 18:00. Generously supported by Slocan Valley Arts Council. Information: Pamela Nagley Stevenson 250-226-7747

**PARKSVILLE**  
Arrowsmith Potters Guild  
Oceanside Summer Festival  
Memorial Avenue is blocked every two weeks on Saturday and Sunday for local artists to display and sell works. It begins July 3-4 and concludes September 4-6. Great opportunity for guilds and individuals, the more the better. Entry fee is \$10 per day. Information and entry 250-248-8185 or 250-248-3613

**BURNABY**  
Discovery Day  
Saturday July 24  
Free community entertainment and activities for the whole family including the Burnaby Potters Guild Raku-U. Festivals office 604-205-3003

**ArtsWave  
Summer Events**  
Concerts, exhibitions, classes and arts camp in theatre arts, music, visual arts, ceramics for children, youths and adults. At several locations. Information and brochure: Shadbolt Centre, 6450 Deer Lake Avenue, Burnaby 604-291-6864, website: www.burnabyparksrec.org

**CALL FOR ENTRIES**  
**Gallery of BC Ceramics Exhibitions 2000**  
deadline July 31  
Submit 6-10 slides, a paragraph describing exhibition, resume and artist's statement. Application form at Gallery, 1359 Cartwright Street, Granville Island or phone 604-669-5645  
**NICHE Awards Competition**  
deadline September 1  
Recognizing the outstanding creative achievements of American and Canadian craft artists. Submit three 35 mm slides each showing a single work; no details. NICHE Awards 3000, 3000 Chestnut Ave, Suite 304, Baltimore, MD 21211



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from page 3

cal and intricate method of working. Sometimes pieces are made slumped over a mold and when removed I continue to add work on the interior. Some slab-built pieces use only a rigid form for the base and the sides are open. After a soft bisque, surfaces are treated with washes of stain and glaze with some areas wiped or sanded. They are then fired to cone six oxidation.

#### Image Titles

*Mythus*: mytho-poetic mythmaking; pertaining to a stage of culture when myths were developed. *Mythus*: an allegorical story.

*Sacrarium for a vessel*: Sacrarium is a place where sacred things are kept.

*Ship for Isis*: Isis, identified with the moon and often pictured with the horns of a cow, was goddess of nature.

Laurie Rolland

In 1999, Laurie received two Canada Council grants. She was awarded a Project B Grant to continue her research on the boat series. This spring, she got a Travel Grant to receive an international award in Columbus, Ohio.

*Creating Fountains* Charmian Nimmo  
July 25 Sunday at 10:30-16:00 \$50 plus clay, with a follow up troubleshooting session on Aug 14. Bring the magic of water and clay into your world.

*Mold Making*  
**Giddeon Hay**  
Aug. 7 Sat at 10:30 - 16:00  
\$20 Secrets to creating state-of-the-art molds or at least most of them. Bring questions and notebook; we'll supply the coffee and tea.

*Beginner Wheel Class*  
June 16 - July 21 Wed. 19:00 - 22:00

*Intermediate Wheel Class*  
July 13 - Aug 17 Tues. 19:00 - 22:00

*Handbuilding*  
July 19 - Aug 23 Monday 19:00 - 22:00

*Beginner Wheel*  
July 28 - Sept 1 Wed. 19:00 - 22:00

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## WORKSHOPS

July 10/11 and 17/18 Saturdays/Sundays 10:00-16:00 *Raku* **John Cloutier**. Two sessions of making and two of firing in Centre's new raku kiln. Handbuilding techniques, glaze methods and recipes, slide presentation and assistance firing in the Centre's new raku kiln. For all levels of expertise. Fee: \$139.10. Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby. Tel: 604-291-6864

July 12-16 Monday-Friday 10:00-16:00 *Form and Imagery in Coloured Clays* **Vince Pitelka**. Exploring many uses and techniques for coloured clays in both thrown and handbuilt forms; suitable for beginners or advanced. Fee: \$326.35. Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby. Tel: 604-291-6864

July 12-16 Monday-Friday 9:00-12:30 *Fun with Clay for Teachers* **Jeanne Sarich**. Functional form and decorative techniques easily done in the classroom including kiln firing and maintenance, glaze making and safety issues. Fee: \$99 (includes clay and glazes). Cloudflower Clayworks, 6928A Palm Ave, Burnaby, 604-430-5380

July 12 Monday & Wednesday 5 sessions 19:00-22:00 *Casting and Mold-Making Intensive* **Bruce Van Slyke**. Two-part mold making from modelling clay to creating mold and casting. Fee: \$123.05. Shadbolt Centre for the Arts, 6450 Deer Lake Ave, Burnaby. Tel: 604-291-6864

July 19-23 Monday-Friday *Pattern and Imagery in Coloured Clay* **Vince Pitelka** in Bellingham, Washington. Michael McDowell <mmpots@memes.com> or website: [www2.memes.com/mmpots](http://www2.memes.com/mmpots)

July 26-30 Friday-Tuesday *Ancient Clay* **Vince Pitelka** in Bellingham, Washington. Michael McDowell <mmpots@memes.com> or website: [www2.memes.com/mmpots](http://www2.memes.com/mmpots)

July 24 Saturday 10:00-16:00 *Photo Images on Clay* **Andrew Wong**. Fee: \$45. Shuswap Summer School, Shuswap District Arts Council, Box 1181, Salmon Arm, BC V1E 4P3. Tel: 250-832-6807

July 26-30 Monday-Friday 10:00-16:00 daily *Mold Making for Sculpture* **Phillip Todd**. Fee: \$215. Shuswap Summer School, Shuswap District Arts Council, Box 1181, Salmon Arm, BC V1E 4P3. Tel: 250-832-6807

August 2-6 Monday-Friday *Ordering Chaos: Pots of Purpose from Greenware Molds* **Vince Pitelka and Dannon Rhudy** in Bellingham, Washington. Michael McDowell <mmpots@memes.com> or website: [www2.memes.com/mmpots](http://www2.memes.com/mmpots)

August 21 & 22 Saturday & Sunday **Carol Michaelson** demonstrates her technique of handbuilt and thrown forms and her use of ash glazes in oxidation. She discusses the concept of co-operative studios in Ontario and various marketing strategies. Fee: \$65. Registration: Nanaimo Pottery Co-Op and Arrowsmith Potters Guild, tel: Lois Romanow 250-245-024

August 29 Sunday *Manifesting Your Clay Imagination* **Kit Cornell**. Extend your throwing skills at Belan Park Pottery Room. Fee: \$35. Nanaimo Pottery Co-Op, tel: Lois Romanow: 250-245-0243

September 9-October 14 Thursdays 19:00-22:00 *Fun with Glazes: advanced* **Jeanne Sarich**. Intuitive approach to glaze making. Fee: \$99. Cloudflower Clayworks, 6928A Palm Ave, Burnaby, 604-430-5380

September 10-October 15 Fridays 9:00-12:00 *Decorating with Glazes: beginner to advanced* **Jeanne Sarich**. Glazing artistically. Fee: \$99. Cloudflower Clayworks, 6928A Palm Ave, Burnaby, 604-430-5380

September 11-16 Saturdays 9:00-12:00 *More Fun with Clay* **Jeanne Sarich**. Explore functional form and decorative techniques. Fee: \$99. Cloudflower Clayworks, 6928A Palm Ave, Burnaby, 604-430-5380

September 25 & 26 Saturday & Sunday *Improve Your Teapots* **Liz Willowby**. Select clay for a later firing in Lois' cone 10 gas kiln. Max: 12. Fee: \$65. Nanaimo Pottery Co-Op and Arrowsmith Pottery Guild, tel: Lois Romanow 250-245-0243.

## EMMA LAKE WORKSHOPS UNIVERSITY OF SASKATCHEWAN

July 11-16 arrive Sun by 17:30. *Raku* **Don Chester**. Glazing, firing and various options of post-firing reduction; types and styles of kilns, materials and reduction containers. Fee: \$180. Extension Division, Kirk Hall, 117 Science Place, University of Saskatchewan, Saskatoon, SK, S7N 5C8, tel: 306-966-5539 or fax: 306-966-5567

## SUMMER ART INSTITUTE ALBERTA COLLEGE OF ART & DESIGN Calgary, Alberta

July 5-9 Mon-Fri *Throwing and Altering Forms: cone 6 and soda firings* **Julia Galloway**. Pottery design for daily and specialized uses in home; integration of form and surface; wheel throwing and handbuilt techniques. Explore cone 6 firings. Fee: \$450 plus supplies: \$30.

July 19-23 Mon-Fri *Experimental Figurative Clay Sculpture* **Trudy Golley**. Using paperclay and paperplaster molds create abstract and symbolic figurative sculpture in unconventional ways. Fee: \$450 plus supplies: \$30.

ACAD, 1497 - 14 Ave NW, Calgary, Alberta, T2N 4R3, tel: 403-284-7640 or email: <summer.art@acad.ab.ca>

## METCHOSIN INTERNATIONAL SUMMER SCHOOL OF THE ARTS

July 5-16 2 weeks, Mon-Fri *Glaze and Colour* **Robin Hopper**

July 5-16 2 weeks, Mon-Fri *Throwing* **Don Sprague**

July 5-9 Mon-Fri *Tiles* **Patrick Crabb**

July 5-9 Mon-Fri *Ceramic Surface Design* **Randy Brodnax**

July 10-12 Sat-Mon *Raku: Common Nails/ Uncommon Objects* **Bill Ray Mangham**

July 10-12 Sat-Mon *Painterly Terra Cotta Pots* **Jan Edwards**

July 12-16 Mon-Fri *Firing Techniques* **Randy Brodnax**

October 2-3 Sat & Sun **Susy Siegele and Michael Haley** demonstrate *neriage* or *millefiori*, the layering of different coloured clays; inspired by aboriginal rock art, old quilt patterns, bluffs and streams of the Ozark hills where they live. See their website: [www.coloredclay.com](http://www.coloredclay.com) Fee: \$100 includes lunches

Metchosin International Summer School of the Arts, Lester B Pearson College of the Pacific, 650 Pearson College Drive, Victoria BC. Contact: Meira Mathison 250-391-2420 or 1-800-667-3122 or fax 250-391-2412 or email: <missa@pearson-college.uwc.ca>



## FOR SALE

**Brent SRC slabroller**, compact size: 29 x 50 inches on legs, including extra set of new cables \$750. Tel: Susan Hirst 250-656-9399 (Sidney)

**Estrin wheel**, new electrics, \$175 obo. Tel: Karen 604-874-7116

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## NEWSLETTER SUBMISSIONS DEADLINES

September	Wednesday, Aug 11
October	Friday, Sept 10
November/December	Wednesday, Oct 13

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## POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the second Wednesday of a month. Unclassified and articles may be edited for space needs. Fax us at (604) 669-5627 or send an attachment file on email to <bcpguild@intouch.bc.ca>.

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## ESTHER SHIMAZU

### WORKSHOP/LECTURE CREDIT COURSE

#### Emily Carr Institute of Art & Design

Esther Shimazu is a Japanese-American artist from Hawaii. Her sculptural work in ceramics has received international recognition for her use of the naked female figure. She is a master of handbuilding with clay, with a strong knowledge of anatomy, proportion as well as the expressive potential of form. Her stoneware figures are completely handbuilt and they are fired unglazed, with only minimal staining to reinforce the obvious and potent connection between clay and skin. The forms are created in section and assembled to complete the figures, usually organized in complex and meaningful postures. While at Emily Carr, Esther will teach a 3 week/3 credits class on figurative clay handbuilding, from July 5-23. During that time, she will construct parts and elements for a number of figures (and very whimsical dogs as well) that she will then assemble during the two-day weekend workshop.

The three-week class is for students and professionals with prior knowledge of the basic principles of the ceramic process. It will be a highly informative hands-on studio class where participants will develop their own work under the supervision and guidance of a master of the genre. The two-day weekend workshop is open to anyone interested in art, sculpture and figurative work. Esther will also talk about her work and issues in figurative ceramic sculpture in a slide lecture, part of the workshop.

We at ECIAD are very excited in hosting Esther Shimazu this summer and we look forward to her interaction with the ceramic community in Vancouver, through these two exciting events.

Information and registration, contact:  
ECIAD Students' Services at 604-844-3810 before July 2

#### WEEKEND WORKSHOP

July 17-18  
Saturday and Sunday  
10:00-16:00  
Guild Members: \$50

## GHERGHINA COSTEA

### An Unique Opportunity to Meet Gherghina Costea - A Prominent Romanian Ceramics Artist.

Gherghina Costea is a leading Romanian ceramist and a member of the Romanian Artists Association. She graduated in 1978 and worked as an associate designer for the local porcelain industry from 1978 to 1989. Her exhibitions at the Galateea Gallery, 1983 and 1988, and Simeza Gallery, 1998, in Bucharest and a solo exhibition at the Herriger Gallery, 1993, in Erfstadt, Germany, were considered by critics as significant contributions to Romanian and international modern ceramic art. She has also exhibited in France, Czechoslovakia, Italy, Egypt and Belgium.

Gherghina will be in Vancouver during the week of July 12 and would like to meet informally with local artists preferably at a gallery with their works.

If you are interested please contact John Kelly 604-528-7736 (office) or Iona Kelly 604-461-8647 (evenings only).

## SHADBOLT CENTRE for the ARTS

### Summer Pottery Courses and Workshops at the Shadbolt

#### Intro to Primitive Firing and Hand Building with Sabrina Keskula

8 sessions, Mon/Wed 7-10pm  
\$112.69, July 5

#### Summer Pottery

Mon/Wed: Fredi Rahn, 10am-1pm, July 5  
Tues/Thurs: Aaron Nelson, 7-10pm, July 6  
8 sessions \$112.69

#### Raku with John Cloutier

4 sessions, \$139.10, Sat/Sun,  
10am-4pm, July 10

Form & Imagery in Coloured Clay  
with Vince Pitelka, 5 sessions Mon-Fri,  
10am-4pm, \$326.25 July 12

Casting & Mold Making with Bruce  
Van Slyke, 5 sessions, Mon/Wed, 7-10pm  
\$123.05, July 12

Call 291-6864 for registration & information



JOHN CLOUTIER

